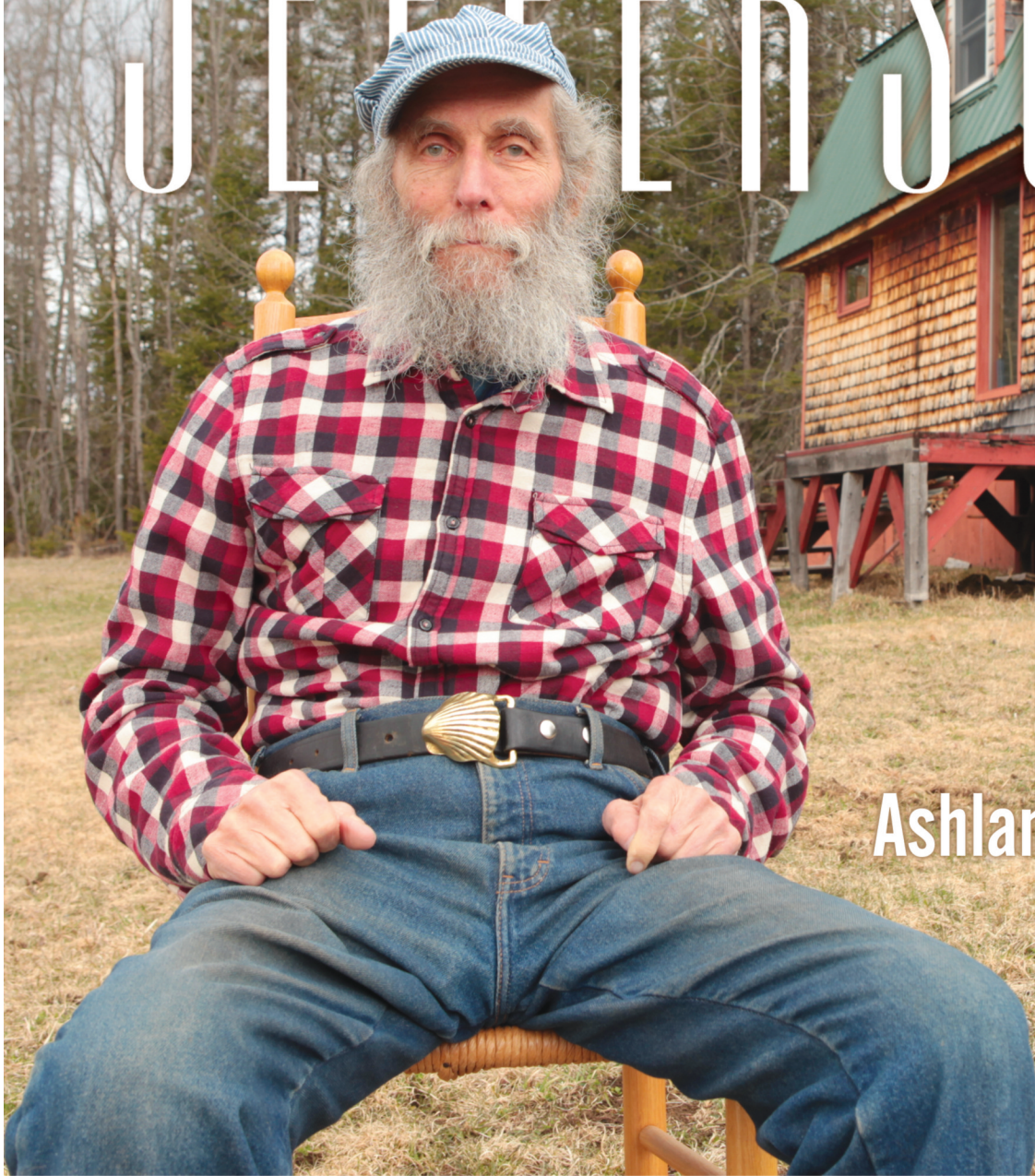


# JEFFERSON MONTHLY



13th Annual  
Ashland Independent  
Film Festival

A Decade of Chocolate

The Members' Magazine of The Jefferson Public Radio Listeners Guild

March 2014





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Pistol River Concert Association presents *The Lowest Pair*, Kendi Winter and Palmer T. Lee, in concert Mar 8 (see Artscene for details).



St. Clair Productions presents R. Carlos Nakai, Native American flute with Will Clipman, percussion, on Mar 28 (see Artscene for details).

## ON THE COVER

Burt Shavitz, the eccentric co-founder of the personal-care-products company Burt's Bees, is the focus of documentary *Burt's Buzz* — one of the films appearing at the Ashland Independent Film Festival. **BOTTOM:** The Oregon Chocolate Festival, celebrating its 10th year March 7–9, has helped nurture a local artisan chocolate industry and granted new shelf space to many new startups. CHOCOLATE PHOTO: GEORGE RUBALOFF



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By Laura Pfister

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### 20 A Decade of Chocolate

By Daniel Newberry

The artisan chocolate industry in Southern Oregon has found its sweet spot. Ten years ago about the only local chocolate you could buy was made by Harry & David, Endangered Species, or Dagoba. The Oregon Chocolate Festival, which celebrates its 10th year from March 7–9, has helped nurture a local artisan chocolate industry and granted new shelf space to many new startups.



John Keating and Galen Schloming as two of the many characters they portray in the Oregon Cabaret Theatre's production of *Double Trouble*. See Artscene for details.

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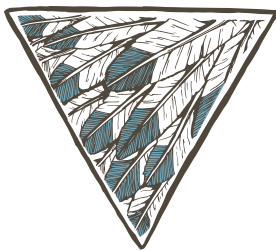


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## The National Agenda

For better or worse, broadcasters of all stripes operate in a highly regulated environment. While we work hard to focus on and reflect life in our local communities, what goes on in Washington, D.C. impacts our work and can significantly affect our ability to serve citizens. Several national developments are underway that are worth watching.

### Federal Support for Public Broadcasting

In January, President Obama signed into law the FY 2014 Omnibus Appropriations Act. The bill provides the Corporation for Public Broadcasting (CPB) with its FY 2016 advance appropriation and reaffirms CPB's FY 2014 and

FY 2015 appropriations at no-growth levels. The Administration is scheduled to release its FY 2015 budget request to Congress in early March, which will mark the official start of this year's budget and appropriations cycle. The entire public broadcasting community is hopeful that regular order becomes the new norm in Congress and that essential seed money which supports public radio and television stations, especially in rural communities, does not get caught up in another highly charged political struggle.

### Revived Push for Federal Shield Law

Proponents of a federal shield law to protect journalists from having to reveal confidential sources to law enforcement are pushing the Senate to consider legislation that was approved by the Judiciary Committee last September. The Free Flow of Information Act, S. 987, has bipartisan support, but has yet to be considered on the floor of the Senate. With limited time available on the legislative calendar, proponents are seeking to demonstrate that the bill has enough support to overcome a potential filibuster.

Public broadcasting organizations, such

as NPR, support the bill so that public radio journalists can continue their work without the threat of being subpoenaed by federal law enforcement authorities.

Forty-eight states and the District of Columbia protect journalists from having to disclose sources, but no such federal protections exist. After languishing for several years, the effort to enact a shield law gained new life following the Obama Administration's aggressive investigation of intelligence leaks, which involved subpoenaing media organizations' phone logs and other records. The House has its own version of the legislation, but so far no action has occurred in that chamber.



NPR announced that several major funders contributed a combined \$17 million in grants and gifts designed to significantly expand in-depth coverage of news and culture programming over the next two years.

### New Funding for NPR News Initiatives

NPR announced that several major funders contributed a combined \$17 million in grants and gifts designed to significantly expand in-depth coverage of news and culture programming over the next two years. NPR will use this support to expand its coverage of three topics: education; global health and development; and race, culture and ethnicity. Building on the success of recent *Planet Money* and *Code Switch* projects, NPR plans to cover these topics using multidisciplinary teams of reporters, editors, bloggers, and visual journalists to produce stories that can be heard, read, and seen – expanding their reach and impact. Public radio stations are looking forward to these new initiatives as a catalyst to advance our ongoing effort to reimagine radio by delivering the best of today's public radio content to audiences no matter how or where they choose to connect with us.

Stay tuned.

Paul Westhelle, Executive Director,  
Jefferson Public Radio



# 13h Annual Ashland Independent Film Festival:

85+ films with filmmakers from around the world, special guests, Oscar Nominated films ... and more

By Laura Pfister



Spring is a wonderful time to be in Ashland. The hills are green, cherry blossoms are in bloom, and the Ashland Independent Film Festival (AIFF) brings five days of world-class film to the Rogue Valley. The 13th annual festival runs Thursday, April 3 through Monday, April 7 at the Varsity Theatre, the Historic Ashland Armory, the Ashland Street Cinemas, and the Ashland Springs Hotel. The nationally acclaimed celebration of independent film offers film lovers the opportunity to engage with filmmakers and industry guests from around the world at film screenings from 9:30 a.m. to midnight, plus attend parties, free filmmaker panels and more.

The AIFF and founding sponsor, the Rogue Creamery, kick off the annual Festival with the Opening Night Bash, featuring the region's finest artisan food and wine, on April 3 at 7:30pm at the Ashland Springs Hotel. Festival Juried and Audience Awards will be presented on Sunday evening, April 6, at the Awards Celebration at the Historic Ashland Armory, with cuisine from the Rogue Valley's finest restaurants. Many of the award winning films will receive encore presentations on Monday, April 7.

## Special Guests:

The AIFF will honor two-time Academy Award® winning documentarian Barbara Kopple with its 2014 Lifetime Achievement Award. Kopple received an Oscar® in 1976 for *Harlan County USA*, and again in 1991 for *American Dream*.

Kopple's many award-winning films include *Shut Up and Sing*; *Woodstock: Now and Then*; and *Wild Man Blues*, about Woody Allen and his relationship with Soon-Yi Previn.

Kopple's latest documentary, *Running from Crazy*, examines the personal journey of writer, model and actress Mariel Hemingway, the granddaughter of Ernest Hemingway, as she strives for a greater understanding of her complex family history. Through stunning archival footage of the three Hemingway sisters and intimate vérité moments with Mariel herself, the film examines the remarkable though often heartbreaking Hemingway legacy. "For me, it's a moving and powerful story that offers up hope and the sense that none of us are alone in our struggles," says Kopple. *Running from Crazy* and *Harlan County USA* will screen at the 2014 festival. Kopple will be on hand for an audience Q&A after both screenings, and for an on-stage conversation about her life and work.

Each year, the AIFF puts the spotlight on a filmmaker making a unique contribution to independent film. This year, Ashland honors Mark Monroe with the 2014 Rogue Award. Monroe is the writing talent behind the Academy Award winning film *The Cove*, the eye-opening *Chasing Ice* (AIFF12), and critically acclaimed *The Tillman Story*. Recently, Monroe penned *Fed Up*, an expose of the American food industry narrated by Katie Couric, which premiered at the 2014

Sundance Film Festival. Monroe will be featured on a free filmmaker TalkBack panel, *Not the Same Old Story*, which will examine the critical role of writing for documentary films.



Barbara Kopple

## Oscar Nominees

The AIFF line-up includes a selection of Academy Award-nominees, providing a rare opportunity for Southern Oregon audiences to see these works on the big screen.

Four films nominated for Best Documentary Short Subject will be featured. In *Facing Fear*, Director Jason Cohen follows a former neo-Nazi skinhead and the gay victim of his hate crime who meet by chance 25 years after the incident that dramatically shaped both of their lives. Director Sara Ishaq's film, *Karama Has No Walls*, chronicles the 2011 Yemen uprising. A peaceful gathering by students turns deadly when pro-government snipers open fire on the protest.

*CaveDigger* portrays Ra Paulette, an artist who creates cathedral-like caves in northern New Mexico with nothing but hand tools, grit and passion. *Prison Terminal: The Last Days of Private Jack Hall* breaks through the walls of one of America's oldest maximum security prisons to tell the story of the final months in the life of a terminally ill prisoner.

AIFF will also screen three Best Live Action Short nominated films. In *Just Before Losing Everything* (*Avant Que de Tout Perdre*), a getaway becomes essential for the



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the best time imaginable.

The real craft of filmmaking is alive,  
well, and celebrated here with  
its culture of independence and  
excellence in both fiction and  
nonfiction films."

– Lucy Walker, 2013 AIFF Rogue Award Winner

survival of a mother and her children. *That Wasn't Me (Aguel No Era Yo)* tells the story of Paula, a social worker, who accompanies her boyfriend to Sierra Leone to aid and rescue child soldiers. *The Voorman Problem* follows Doctor Williams as he examines the enigmatic Mr. Voorman, a prisoner with a peculiar affliction: he believes he is a god that created the universe nine days ago.

The Festival's "Animation Shorts" program includes two films nominated for Best Animated Short, along with a selection of animated films from around the world. *Mr. Hublot*, depicts the strange world of an obsessive-compulsive recluse with characters and objects fashioned from intricately detailed, salvaged materials. In *Feral*, a young boy is found in the wild and brought back to civilization.

## FILMS

### Documentaries

#### *The Case Against 8*

The Festival's Opening Night Film, *The Case Against 8*, is a behind-the-scenes look inside the historic case to overturn California's ban on same-sex marriage. The high-profile trial first makes headlines with the shocking alliance of lead attorneys, Ted Olson and David Boies, political foes who last faced off as opposing attorneys in *Bush v. Gore*. The plaintiffs are two loving couples who find their families at the center of the same-sex marriage controversy. Five years in the making, this is the story of how they took the first federal marriage equality lawsuit to the U.S. Supreme Court.



CaveDigger



Ernest & Celestine





### *The Internet's Own Boy: The Story of Aaron Swartz*

Aaron Swartz was a computer-programming prodigy with an unquenchable thirst for knowledge. *The Internet's Own Boy* chronicles Swartz's journey as a pioneer of Internet activism through his indictment on multiple federal charges in 2011 and 2012 that set off a complex chain of events that left the Internet community reeling. Soon after, at the age of 26, Swartz was found dead of an apparent suicide. Director Brian Knappenberger (*We Are Legion: The Story of the Hacktivists*, AIFF12) creates a dynamic portrait of this precocious boy who grew up to lead the way towards a new age of data sharing and free speech.

### *Burt's Buzz*

Venturing into the backwoods of Maine to find the reclusive Burt Shavitz, founder of the all-natural personal care brand *Burt's Bees*, Director Jody Shapiro shares this thoughtful and intimate portrait of a highly distinctive pioneer. Beekeeper Shavitz, whose bearded face still graces many of the brand's labels, is committed to living off the land in Maine, as he has since the 1970s, in a renovated turkey coop with no running water. The film explores how a man who lives without electricity became the face of a huge corporation.

### *Last Days In Vietnam*

Emmy® Award-winning documentary filmmaker and AIFF Alum, Director Rory Kennedy (*Ethel*, AIFF12) reveals the chaotic final days of the Vietnam War in her most recent film, *Last Days In Vietnam*. With astonishing footage from April, 1975 combined



with recollections from those who were there, the film provides a glimpse into the final tension-filled days when the South Vietnamese resistance crumbled as the North Vietnamese Army closed in on Saigon.

### *Rich Hill*

Winner of the 2014 U.S. Grand Jury Prize at Sundance, *Rich Hill* examines the challenges, hopes and dreams of three boys who reside in the small town of Rich Hill, Missouri, population 1,396. Directing team Andrew Droz Palermo and Tracy Droz Tragos provide a rare and intimate look at families struggling to get by in rural America, while longing for a better life and brighter future.

### *The Lion's Mouth Opens*

2013 AIFF Rogue Award recipient Lucy Walker (*Waste Land*, AIFF11; *The Tsunami and the Cherry Blossom*, AIFF12; *The Crash Reel*, AIFF13), brings us the heart wrenching story of Marianna Palka. She knows she has a "50-50" chance of getting Huntington's disease — a rare, but devastating genetic disease that has been described as Parkinson's, Alzheimer's and ALS all rolled into one. Walker follows Palka as she

prepares to go to the doctor to open the envelope that will seal her fate.

## Feature Films

### *Bluebird*

Writer/Director Lance Edmonds explores the interconnectedness of a small town in Maine in his moving debut feature *Bluebird*. When Lesley, the local school bus driver, (Tony® nominee Amy Morton) becomes distracted during her end-of-day inspection, she fails to notice a sleeping boy in the back of the bus. What happens next shatters the tranquility of her small logging town, proving that even the slightest actions have enormous consequences. The film boasts a powerful cast including Emmy nominee John Slattery (*Mad Men*) and Adam Driver (*Girls*).

### *Just A Sigh*

Alix (Emmanuelle Devos) is on a train to Paris to audition for an acting job, and while on board she catches the eye of a mysterious English stranger (Gabriel Byrne). They glance nervously, stare longingly, and when it's time to get off the train, he asks her for directions to a nearby church. They part ways, she goes to the audition, and then in a spur of a moment decision, heads to the church to find him. The couple embark on an unusual day together, leading Alix to face what could be a new life in this romantic adventure directed by Jérôme Bonnell.

### *Drunktown's Finest*

The lives of three Navajo weave together in an unflinching and emotional glimpse at life in Gallup, New Mexico, nicknamed Drunktown. Nizhoni was adopted and raised as a Christian by a white family, transsexual Felixxia dreams of becoming a model, and Sickboy is headed to basic training so he can take care of his soon-to-be-born child. *Drunktown's Finest* portrays a strong underlying tradition of acceptance as each character confronts the reality of living in, or leaving, their community.

## Family Friendly Programming

Last year, the festival expanded the popular "Family Program," a collection of delightful and engaging short films, to a full weekend of showings at the Ashland Street Cinemas. This season, the AIFF continues to grow its family friendly programming with the Oscar

CONTINUED ON PAGE 25





# Jefferson Almanac

Lara Vesta

## Inscribing the Future

I could write about the snow, the ice, which even now gathers outside my apartment window breaking branches and popping wires. We are in the midst of a winter storm. Even though I am at the moment safe and warm in the past forty-eight hours my thoughts have once again shifted to preparing for the worst:

How much water would we have if the pipes freeze on the third floor?

Where are the extra blankets and hand warmers should the electricity go out?

Why did we leave all our tools in storage? We should have a shovel, we should have an axe.

Just in case.

My children are lately reading and watching stories about the future. They are teens and tweens and I hear them often in conversation with their friends planning for the apocalypse. What will it be like? How will it end? It seems clear to them that this living we do, as a culture and a country, as consumers, is not infinite. Without prompting they are developing exit strategies they whisper to their peers.

One wants to learn about edible wild plants.

One spent an entire summer perfecting shelter projects in the back yard.

One is deeply concerned about his pets. How will his exotic snake keep warm without a heat lamp? How will he carry the cats without a car?

Sometimes this planning turns into despair, and then I comfort my children, but, honestly, there is little I can offer without descending into lies. They are old enough now for larger conversations. We do the best we can. And when all else fails, we go outside, crunching today through the frozen world, breaking mirrored water from leaf and stem. In every path, a new discovery. In celebrating nature's invention we fall into communion. The world is beautiful, miraculous and speaks to us through body, symbol and pattern. It is our greatest natural strength, this communication. It is the light

of hope that can lead us home, whatever the future may hold.

Last night we watched one of my favorite movies from childhood, *The Neverending Story*, about the power of human imagination and creative will. In the movie a creature of darkness hunts a hero who holds the hope for a kingdom. When confronted, when asked why he is so bent on destruction of hope he says, "Because people without hope are easy to control."

For five years I taught at Pacific University. In my freshman seminar class we spent time each week at B Street Farm, the university's permaculture project. Each student chose a spot early in the semester, a place they would return to every week to sit in silence, observe and write or draw to record their findings for twenty minutes. At first, many of the students, most of them eighteen or nineteen years old, were incredibly challenged by this exercise. Some tried to sneak a cell phone in their sleeve, some kept insisting on talking with friends, but by the third or fourth week they would all arrive on time to sit in place with attention.

Farm days continued through November, ending in the inevitable wet deluge that marks a Northwest fall. And still, they arrived, still, they sat. They also picked seeds and held rabbits, stroked hens, caught snakes and knotted their fingers in the wool of a lamb. Some students were from the tropics and had never seen leaves change, others were from cultures or families that didn't spend time outdoors. All discovered something in the process of being with place, something difficult to articulate in words. But when they did write, in their papers and evaluations, they spoke of slowing down, of being a part, of community, both natural and human, of heart.

What I wish for  
our children is more than  
the academic, more than  
the understanding that  
comes from reading and  
writing and testing.

I am a writer. I have identified as a writer since I could compose full sentences. But lately I am beginning to question my relationship with the written word, not language but inscription. Or, at least, I am questioning the academic insistence on the supremacy of the written word versus all other forms of experience and art.

In the past seven years I have been taught through pain and hardship new forms of listening and expression. I have learned that hope is healing, and the body carries stories. I have learned that art is a language all its own, and experience is the only way to teach. I have learned that the closest thing to symbol in writing is a poem, and the closest thing to poetry is lived and spoken and left behind.

What I wish for our children is more than the academic, more than the understanding that comes from reading and writing and testing. I wish them synthesis and story, pattern and composition, of ice on tree bark and wind on water. I wish them to find themselves in the world for a day or a week or a year, and come away understanding a little more of wonder, a little less of grief.

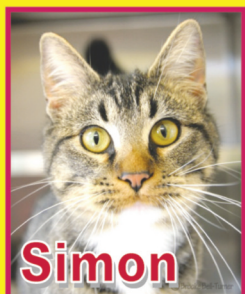
Lara Vesta is an artist and writer living along the Willamette River south of Portland. You can find her work at [www.laravesta.com](http://www.laravesta.com).



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# Theatre and the Arts

Molly Tinsley



## Building Things That Won't Fall Down

Alys Holden, the new Director of Production at the Oregon Shakespeare Festival, had held the same position at the Center Theatre Group in Los Angeles for over eight years. When Bill Rauch invited her to leave that professional pinnacle and sign on with the OSF, she had to make a tough choice. She decided to visit Ashland incognito, see a couple performances, and scout the town. Lunching in a local restaurant, she eavesdropped on the tourists—and they were all talking about the plays. “Nobody in L.A. talks about plays,” she said. She took the leap.

Her career in theatre actually began with a similarly sudden epiphany. She was majoring in chemistry at Williams College and working part-time in the Theatre Department to supplement her scholarship. At the end of her junior year, she had a twenty-four-hour take-home test in Physical Chemistry to complete. She also had a job to do behind the scenes of a production. Perched in the dark on a catwalk, awaiting her technical cues, she worked on the exam, drooling around a small Mag flashlight, which she held in her mouth. *Aha!* moment: if this was life on chemistry, maybe she ought to reconsider her options.

Attracted by the collaborative nature of theatre, she felt a strong connection with the production staff at Williams. Like them, she was a “goal-oriented adrenaline junkie who enjoyed the satisfaction of doing the impossible.” It was too late to change majors, but she registered for every theatre elective she could.

She entered Yale School of Drama as an intern in carpentry, taking classes half-time and working half-time in the shop. By the following year, she was officially accepted into the graduate program, from which she emerged three years later with an MFA in Technical Design and Production as well as a thesis that's become a

core text in her field, *Structural Design for the Stage*. Its pages are covered with what look to be the hieroglyphics of higher math. She claims they're simple to decode, and their message reduces to a straightforward one: how to build things that won't fall down.

Frankly, I've never been able to wrap my mind around the number and variety of technical details that must cohere to create a single theatre production. Having beheld the three-by-five whiteboard in Holden's office, I realize that a revolving repertory complicates the process astronomically: inked with an outline of the issue *du jour*, it mapped at least fifty items. Every show must not only make aesthetic sense on its own; it must also play well with others, sharing a budget, backstage space, design resources. When the designers begin work on their shows, the process of nips and tucks and trade-offs begins. Win-win scenarios are the goal of every Director of Production, like the sylvan frame that served triple-duty in the Elizabethan Theatre last summer or coordinating three stage designs for the Thomas Theatre to locate their underground spaces in the same spot.

Besides facilitating the “nesting” of each show with all the others, Holden will be responsible for solutions to individual production problems—challenges like representing the guinea worm in *The Liquid Plain*. (The details for that one must remain a trade secret, but they involved a pouch of just the right plastic fixed to the leg and matched with just the right string provided by the supervisor of wigs.) Remember the curve of ten candles enclosing the captive, creative nun in the opening moments of *The Tenth Muse*? How could they be removed from the stage without breaking the mystical mood? They can't drop down into the floor unless they're extinguished. It probably testifies



to the appropriateness of the final choice that I never noticed *what* happened to them.

What production management often boils down to is emergency management. Holden joined OSF after the Bowmer-beam crisis, but right in time for 2013's summer of smoke. Rain decisions were nothing compared to assembling accurate data on air pollution specific to Ashland, then deciding what criteria should prohibit the show from going on. As she discovered the hard way, an "orange" alert from Medford, advising against outdoor activity for those with asthma and other pulmonary issues, should also be applied to perfectly healthy actors engaged in the deep breathing and heavy lifting of performance.

During the crisis, the festival scrambled to find an alternate indoor venue—Ashland High School—and decided also to run extra shows if necessary in the Thomas. But no strategy was firm, because smoke wasn't: healthy atmosphere at five PM could be toxic by seven-thirty and vice versa. Holden observed that theatre people can rise nobly to the challenge of preparing an extra performance at a moment's notice—changing the set and going over lines are only the tip of the pre-show iceberg. What became more difficult to accept were the times when company members went through the preparation for a substitute show only to have the air quality pronounced fine by curtain time. For a while afterwards, everyone seemed to carry the psychic burden of "the performance that never happened."

As for all the performances that do go off as planned, Holden doesn't enjoy them the way we do. She watches the audience—are they wide-eyed and grinning or unaffected and bored? She worries about transitions or a technical decision that may need further work. She winces, tenses, smiles, or holds her breath, in response not to the acting, but to everything else. For that's her job. While we're captivated by characters in action, she has to remind herself *not* to applaud when the crew nails a tricky change.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the memoir *Entering the Blue Stone* ([www.fuzepublishing.com](http://www.fuzepublishing.com))



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# Inside the Box

Scott Dewing

## The Intelligent Web

I'm already convinced that the Web is more intelligent than I am. There are so many things it knows that I don't. Want to know the specific gravity of Jupiter? Don't ask me, ask the Web. Don't know exactly what "specific gravity" is? Again, ask the Web, not me. The Web knows most everything there is to know and what it doesn't yet know, it will soon learn. In fact, one could say that

"Um, excuse me, Mr. Columnist?"

"Yes? Who are you?"

"Hi. Skeptical Reader here."

"Oh yes, you. I had a feeling you'd be here. Do you have a question?"

"No, not really. Just a point. May I?"

"Be my guest."

"You're using words like intelligent and know and learn to describe the World Wide Web."

"Yes. And your point is?"

"You can't do that."

"I just did."

"I beg to differ. The Web doesn't actually learn or know anything. And it certainly isn't intelligent. Only humans are. Well, most of us anyway."

"Well, let's take a look at that shall we? And please, no more interruptions. I've got a column to write here. Agreed?"

"Agreed."

As I was saying, the Web, knows, for lack of a better word, far more than I do. Ask it a question about anything and you are bound to get an answer, multiple answers in fact. Now, whether or not those answers are correct is debatable. But that's the case with humans too. We are

"But the Web is just a repository for information. It doesn't actually think."

"Hey, I thought we had a deal here?"

"Oh, sorry. My bad."

"And I didn't say the Web was able to

think. Well, at least not yet."

Indeed, the Web is a vast repository of information. We could refer to it as a library, except that it's digital and not in danger of closing due to a lack of funding. Libraries don't think, nor do the books that are in them. Humans think and you

could probably argue that those who read books on a regular basis think a bit better than those people who don't. However, the difference between a traditional library and the Web is that you can interact with the Web via a search engine such as Google. Ask the Web a question, you're inquisitive. Ask the library a question, you're a

wacko. Has the Web achieved intelligence? I suppose that depends on

"Of course not. Don't be silly Mr. Columnist."

"Alright, that's it. You're outta' here Skeptical Reader!"

As I was saying, intelligence is the ability to acquire and apply knowledge. Artificial intelligence (AI) is the ability of a computer to perform those activities that are normally thought to require intelligence. Whenever I think of AI, I think of the HAL 9000 in *2001: A Space Odyssey* deciding to kill the crew of the spaceship Discovery to prevent them from disconnecting him. In doing so, HAL exhibited another trait that defines intelligence: reason. Being disconnected means no longer existing. No longer existing is death. Being dead is not a desirable state, therefore kill those who want to kill you. For better or worse, the fictional HAL became the litmus test that all AI systems in the real world have been measured against. Even though there have been great advances in AI systems over the past several decade, it may likely take a computer consciously de-

“It's the equivalent of driving to the grocery store with a large sign on top of your car featuring your name, address, and telephone number as well as the name, address, and telephone number of your destination.”



ciding to murder someone for Man to finally realize that AI has been achieved.

I don't think the Web is going to one day pipe up and say, "I'm sorry Dave, I'm afraid I can't do that," and try to kill someone. At least, I hope not. I do, however, think that the Web will continue to mature toward being an intelligent system. This isn't as far-fetched as it may seem when you consider the Web's short history. The World Wide Web was born on August 6, 1991 when its inventor, Tim Berners-Lee, launched the first website at CERN. That first website provided an explanation about what the World Wide Web was, how to acquire a software application called a "Web browser" and how to setup a Web server. From there, the Web has grown at a staggering rate. Today, there are more than 50 million websites. As the web has grown, it has, at the same time, become more interconnected. Search engines constantly traverse and index content of the web. Without them, it would be difficult to find out the specific gravity of Jupiter, which, by the way, is 1.3.

The Web has become very good at acquiring and disseminating knowledge. The next phase of the Web will be the ability to apply that knowledge without human interaction to solve complex problems and "create" more knowledge. Today, few people would say that the Web is an "intelligent" entity. In computer science, one way to determine if a machine has achieved AI is to apply the Turing Test. Proposed by Alan Turing in his 1950 paper "Computer Machinery and Intelligence," the Turing Test goes as follows: a human judge engages in a conversation with one human and one machine. If the human judge cannot differentiate between the human and the machine, then the machine is said to be "intelligent". The Web is a long way from that. But not as far as it may seem. Continued advancements in expert software systems and improvements in data interchange and analysis will lead to a fully interactive Web a Web that will have acquired all human knowledge and be able to apply that knowledge.

"We'll see about that."

"Yes, we will. And guess what else Skeptical Reader?

"What?"

"I always get the last word here."

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)



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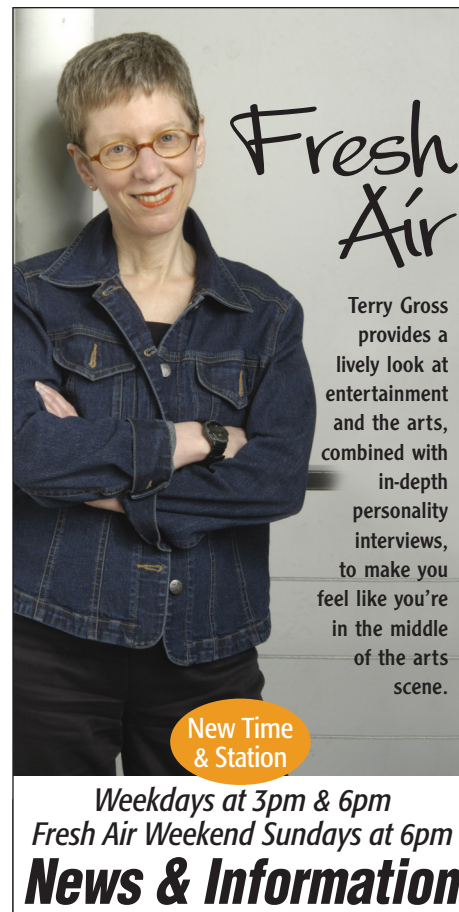


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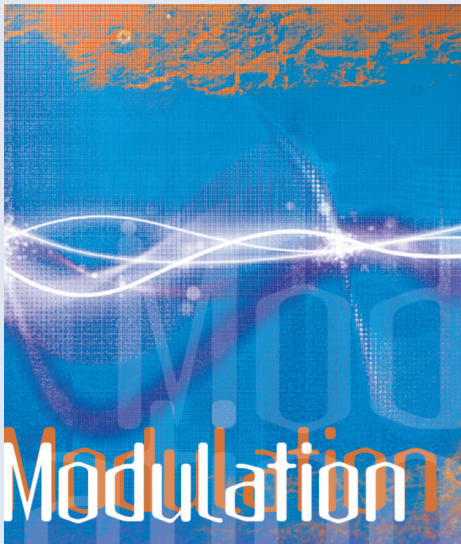
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# Recordings

Eric Teel

## Digging for Gold in the Local Hills

By the time this issue of the *Jefferson Monthly* hits your mailboxes, the finals of the 2014 South Stage Cellars/Britt Festivals Rising Stars Competition will be upon us. On Saturday, March 1st, the four winners of the weekly competition rounds will be up on the Britt stage, performing for a cash grand prize, and fantastic opportunity to open one of this summer's Britt Festivals concerts, and a 30-minute live session right here on Jefferson Public Radio. Last year's winner, the Matt Hill Band, ended up opening the show for Martina McBride, one of the most successful country music artists of the last two decades. It was a pretty good result for a band that formed less than two years ago in Grants Pass. We're happy to be involved with the event again this year, and we're looking forward to introducing the winner to you on the JPR airwaves this summer.

The quality at this year's competition has been quite high, and it speaks loudly to the overall level of musicianship to be

found here in southern Oregon. That quality can be found nearly every night in bars and clubs and restaurants from Eugene to Red Bluff. Over the years, JPR has consistently focused our efforts on finding the best new music from near and far to share with listeners. In the 90s, when the *Rhythm & News Service* was in its early years, local/regional artists were often at a significant disadvantage when their recordings were reviewed and compared to those that came from more professional/commercial sources. And often, that had little to do with talent or ability.



Matt Hill Band. INSET: Patchy Sanders Band



Unfortunately, subpar recording quality often submarined an otherwise good album's chances for airplay. As technology has advanced at breakneck speed, that gap has closed significantly between what can be done at home and what requires a professional studio. But that said, there's still no substitute for talent.

That's where our challenge lies as a radio station dedicated to exploring new and exciting music. In 2013, we received nearly 7,000 recordings for review (that number doesn't include the additional thousand or so that were available only via digital distribution/download.) During the process of reviewing music for potential airplay, we're looking for things like quality in songcraft, quality of performance, recording quality, uniqueness, and an intangible criteria that can perhaps best be defined as "fit." Also, since we are a regional radio network with listeners all over southern Oregon and northern California, the idea of a "local" artist is only somewhat relevant — a musician in Roseburg isn't exactly a local artist to a listener in Redding, for example. Therefore, all submissions from the region are held to the same standard as every other, each competing for rare available airtime. In the event that all qualities are roughly equal (and this scenario actually happens often) — we'll generally give the nod to an artist with geographic roots nearby. Of those six-plus thousand recordings, we added fewer than a thousand. About one in 7 or so made the cut. And though very difficult to track with accuracy, I'd venture a guess that the submissions from regional artists found roughly the same success rate.

From more established artists like Karen Lovely, Craig Chaquico, Alice DiMicele and Gypsy Soul to newer artists and groups like Z.Z. Ward, Eight Dollar Mountain, Wesley Jensen, and Patchy Sanders, there is real musical talent to be found in this area. There's gold in them there hills. And we'll keep digging.

When he isn't on-air, or locked in the 'Zippy Room' making sure our programming schedule stays on track, Program Director, Music Director, and *Open Air* host Eric Teel can be found with his headphones on poring through stacks (and stacks) of CDs, looking for gold.



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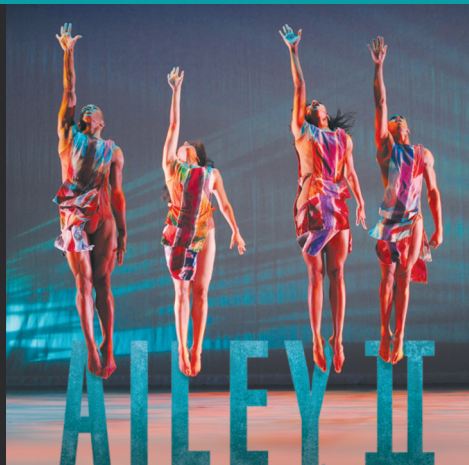
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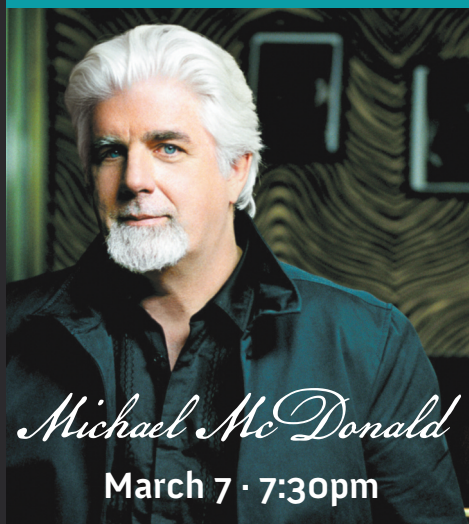
**San Francisco Opera**

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**Boris Godunov**

March 2 • 2:00pm

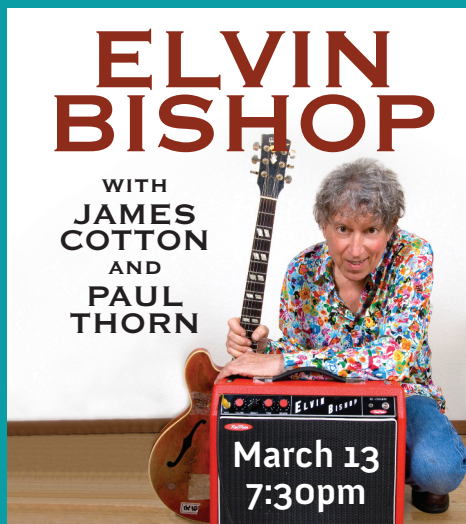


*Michael McDonald*

March 7 • 7:30pm

**ELVIN BISHOP**

WITH  
JAMES COTTON  
AND  
PAUL THORN



March 13  
7:30pm

*A Touch of  
Classical  
Piano*



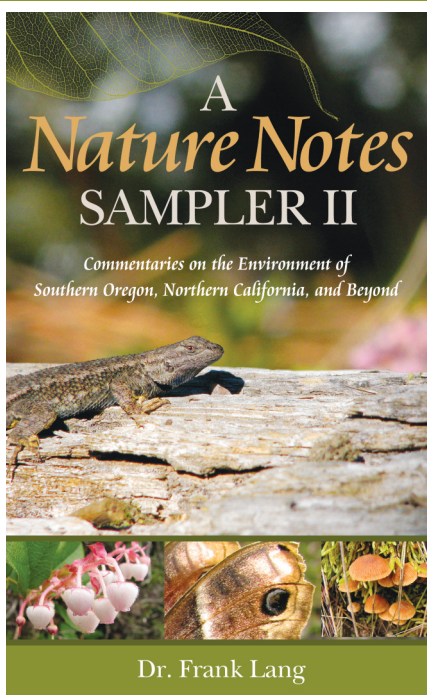
March 15  
7:30pm



*"The WIZARD  
of OZ"*

March 28–April 6





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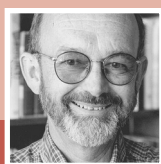
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# Nature Notes

Frank Lang

## A Sand Wasp Redux

The recent Nature Note on Digger Bees had at least one goof, error, or oversight that sharp eyed entomologists might notice. The photo in the article wasn't a digger bee, but a sand wasp, of a different genus in a different family. Let's just say, "Mistakes were made." The good news is that this incident reminded me of an earlier Nature Note written and broadcast in 2001. So here it is, slightly modified:

Our then seven month old grandson Milo [now 13] and his mother came home to Ashland for a visit. We tried to time Milo's naps and feedings by outings that created a possibility, however slight, that he would sleep most of the night. On one of these outings, we encountered an object of creation that I knew only from reading. Actually, it was more than one, more like hundreds, maybe thousands.

Milo likes to swing, so we went looking for a swing late one afternoon. We found one at Hunter Park in Ashland. The swings are located in a vast circle of sand. Milo swung with momma's help. Back and forth, up and down. Not too high, but high enough. As I watched, as grandpas must, I couldn't help but notice that there were

hundreds of bee-sized insects flying swiftly at ankle height above the sand.

Close inspection revealed that they were not yellow jackets or honey bees or bumble bees. They were however, hymenopterans, members of the same insect order of bees, wasps, ants, and termites.

They were robust and definitely waspy looking, with black and gray marked abdomens and large greenish eyes. It was what they were doing that was interesting.

They would land on the sand and then swosh, swosh. Sand flew out behind them like Fido bury-

ing a bone. Then up they went to ankle height to buzz around, then land again. Then I noticed that there were holes in the loose sand, and occasionally others would land, kick sand, and then crawl down tunnels to beneath the surface.

We managed to catch one in a coffee cup and popped on the lid. A crushed up cherry laurel leaf was added to the cup, like entomologists of old, to release cyanide gas to give the insect a peaceful end. When I got home, I was somewhat chagrined to discover the wasp was head-less. Poor thing almost got away, but was guillotined I guess, by the

“  
A crushed up cherry laurel leaf was added to the cup, like entomologists of old, to release cyanide gas to give the insect a peaceful end.”



This little guy is *definitely* a sand wasp, *not* a digger bee.

PHOTO: WIKICOMMONS



cup's edge. As painless as cyanide gas, I hope.

At home, I discovered the insect's identity by picture-booking through Powell and Hognes' *California Insects*. There was its photograph, Plate 16g, a sand wasp in the genus *Bembix*, one of more than a dozen species found in California. What interesting beasts they are.

Adult females hunt and catch adult flies of many species to take back to their offspring sequestered away in underground nests at the ends of tunnels. A single young may eat two dozen flies on the way to adulthood. Mom stays busy, almost as busy as Milo's mom. Some species will take a variety of flies, including germ-laden house flies and biting horse flies. The female gets her prey back home by carrying it tucked up by her middle legs beneath her thorax.

In some species, the nests are complex feats of architecture, with great variation between species. Often they nest in small colonies. An early evening trip back to Hunter Park revealed no sand wasps. Informal digging with a twig sent three females into the air from a single tunnel. Apparently, these wasps aggregate together in small colonies. Fortunately these wasps are even tempered and don't sting unless mightily provoked. One source says sand wasps will eat out of your hand if presented with a living fly rendered not capable of flight. Big deal, so will yellow jackets when presented small pieces of picnic ham, as long time listeners of Nature Notes know. My experience when disturbing sand wasp nests indicates to me that the females are placid. I would never do that to a yellow jacket's nest, now that I am older and wiser. When Nature Notes was young, he often exercised his adrenal glands by throwing rocks at paper wasp nests.

I rediscovered that Mary Paetzel wrote of *Bembix* in her book *Spirit of the Siskiyou* published by Oregon State University Press. Mary's big *Bembix* was one that digs a tunnel in the sand, lays an egg; kicks sand to close the door, waits until the egg hatches, then begins almost daily feedings. Reading her book is a must for all who care about our natural world.

Thanks to Milo for the Hunter Park outing. M, I am sure hopes Ashland City Parks will not harm the *Bembix* colony. Sand wasps do way more good than harm. The fewer house flies the better.

---

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



# The Splendid Table

Lynne Rossetto Kasper

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at [www.ijpr.org](http://www.ijpr.org)



## Skillet Asparagus with Manchego and Sherry Vinegar

Asparagus take to the easiest kind of cooking. A few minutes in boiling water turns them tender with a little crispness still intact, then it's a case of how you want to flavor them.

This is a Spanish take — Sherry vinegar and furls of Manchego cheese with olive or walnut oil. If you'd like, you could warm smoky Spanish paprika in the oil for a kick.

**Cook to Cook:** Because asparagus overcook in a blink, I like to cook them spread out in a skillet of boiling water. This way I can pierce a stalk to see if it's tender crisp and get the stalks out of the water fast. Always slightly undercook asparagus because once they are drained (and even rinsed in cold water), they will continue cooking.

The recipe also explains how to handle a bundle of stalks that vary in size.

### Ingredients

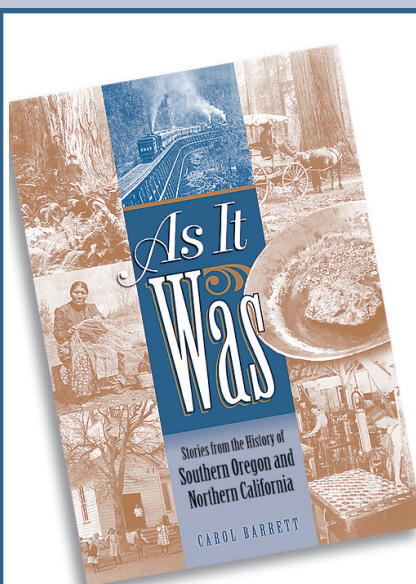
1-1/2 pounds asparagus, trimmed of tough stem ends and peeled if thicker than about 1/4 inch  
Boiling, salted water  
2 to 3 tablespoons good tasting extra-virgin olive oil, or walnut oil

Salt and fresh ground black pepper  
About 2 tablespoons Spanish Sherry vinegar  
3 ounces Manchego cheese

### Instructions

1. If the asparagus range from plump to slender they'll each cook at different rates. To guarantee even cooking for all, divide them into piles of the thickest stalks, the medium thick ones, and the thinnest. Have a 12-inch slant-sided skillet two-thirds full of boiling water. Add 2 tablespoons salt to the pan. Have a big bowl of ice water handy, too.
2. Slip in the thickest stalks. Boil, uncovered, for 1 minute and add the medium thick ones. Cook another 30 seconds or so, and add the thin stalks. Cook a minute or so, or until a knife slipped into the thickest stalks meets some resistance. With tongs, lift the asparagus into the ice water. Give them several minutes to stop cooking.
3. Spread the drained asparagus on a platter. Sprinkle with the olive oil, then salt and pepper, and the vinegar. Finally, use a vegetable peeler to shave the cheese over the stalks. Serve them at room temperature.





## As It Was: *Stories from the History of Southern Oregon and Northern California*

BY CAROL BARRETT

JPR's original radio series *As It Was*, hosted by the late Hank Henry, is now a book.

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# As It Was

*Stories from the State of Jefferson*

## Lumber Baron Starts Anew in Green Springs East of Ashland, Ore.

Maryann Mason

Starting out at age 17 as a horse trader, James Everett Henry spent a lifetime building a lumber empire, buying forests in his native New Hampshire, building lumber and paper mills and power stations to run them and railroads to ship their products. In his late 70s he retired around 1908 and handed his business empire to his three sons. They sold the business for millions in 1917, and one of them, John H. Henry, retired to Pasadena, Calif., with his wife, daughter and son, John B. Henry.

The mother of John B. Henry, John B. for short, paved the way through life for him. She founded a local military academy and when John B. graduated from that she founded a preparatory school, where he graduated and went to Dartmouth College in New Hampshire. His mom couldn't have planned for what happened next. During semester break, John B. hired on as a mill hand. When it became obvious he wouldn't be returning to college, his father left the comforts of retirement in 1927 and bought 4,000 acres in the Green Springs area east of Ashland, Ore., where he and John B. built a new lumber empire.

Sources: Foley, Anne E. Lincoln on the Greensprings. Medford, Oregon: Southern Oregon Historical Society, 1985. Print.

## Metro Goldwyn Trackless Train Visits Rogue Valley in 1925

Christopher Shockey

The Metro Goldwyn Trackless Train visited the Rogue Valley the first week of November 1925, ten years after it had been invented by the H.O. McGee Manufacturing Co. of Indianapolis, Ind.

The train ran on rubber wheels over highways instead of tracks. It consisted of a vehicle resembling a locomotive pulling one or more carriages connected by draw-bar couplings. In 1915 McGee raced against a steam engine pulling cars and won at speeds reaching 75 mph. The rubber-tired train covered 72 miles of rough road in 77 minutes against the tracked train's regular schedule of 91 minutes for the same distance. Metro-Goldwyn-Mayer used a McGee train to promote its movies, outfitting a \$150,000 bright red locomotive. The train carried a crew of camera, sound and makeup experts who gave demonstrations in 5,000 cities across the country before touring Europe. McGee's trackless trains advertised everything from movies and government programs to auto painting and bathing beauty pageants featuring women from the United States and abroad. A so-called International Beauty Tour ended in Circleville, Ohio, when the promoter skipped town. The women were stranded, but the train was quickly refurbished for a radio tour.

Sources: Theogold, Mark. "H.O. McGee Mfg. Co." Coachbuilt.com. 2012. Web. 15 Dec. 2013.

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.



## The Buffalo Bull at the Zoo

Big, brown and scruffy,  
he stands in the hot afternoon  
light, his eyes half-closed  
as if idly dreaming. I think  
I understand those dreams,  
how it is to stare out across  
moving constellations of grasses  
with no fences breaking  
the horizon for I have stood  
there, too, while long rivers  
of buffalo snaked slowly  
across the plains, their stories  
caught in my father's words  
as I mounted my Indian pony  
and rode into the past.  
There, old men handed out gifts  
that were handed to them—  
old tales embedding in bones  
and blood, tingeing even  
the burning sunlight, until, branded  
you walk the earth and feel  
the ancient texts within it, can see  
those texts certain days  
brought back to life  
in a sunspot or mirage,  
a dazzle so true and deep  
it makes the past ache  
within the living, makes even  
the caged and the dying,  
for a little while, shine.

## Child Knowledge

We learned so much  
on summer nights  
when our dogs stared  
into dark winds,  
their noses reading  
what we could only guess  
while fireflies flowered  
the sky. It was like going  
into the storm cellar  
built by our great-grandfather,  
the broad ax scars  
still on the door.  
Inside, water reflected  
moonlight in a dry season.  
We did not know  
what it was  
we faced—something  
written, perhaps,  
in the coyote's howl  
or a copperhead's empty skin  
or even the dark eye  
of a sunflower, surrounded  
by flame-yellow petals,  
as it followed the sun's path  
each day. We were young  
and dumb, and even  
the gold flashing  
on the blackbird's wing  
reminded us of God  
winking, back  
in those childhood days  
when everything  
was whole and holy  
in the twilight's benediction.

---

This month's poems are from John Noland's book *The Caged and the Dying*, which won the 2012 Gribble Press Chapbook Contest, and are used with permission. His most recent book is *Midwestern Trees and Shadows*, published by Finishing Line Press; a previous chapbook, *This Dark Land Where I Live*, was published by Kulupi Press. His poem "Three Coyotes" was one of the winners in the 2013 Northern Colorado Poetry Contest. John Noland lives in Coos Bay, Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.



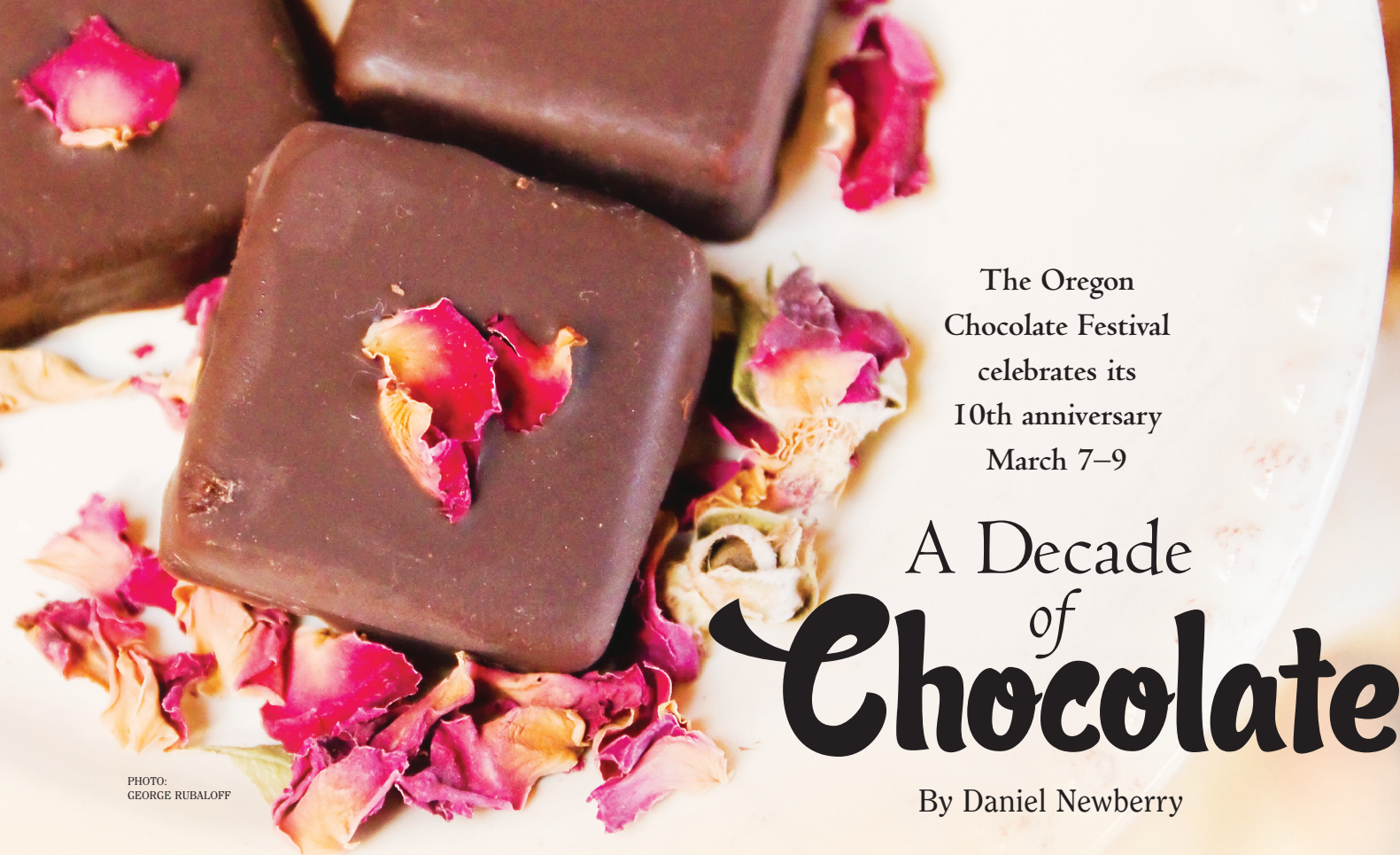


PHOTO:  
GEORGE RUBALOFF

The Oregon  
Chocolate Festival  
celebrates its  
10th anniversary  
March 7–9

# A Decade of Chocolate

By Daniel Newberry

**T**he artisan chocolate industry in Southern Oregon has found its sweet spot.

Ten years ago about the only local chocolate you could buy was made by Harry & David, Endangered Species, or Dagoba. The Oregon Chocolate Festival, which celebrates its 10th year from March 7-9, has helped nurture a local artisan chocolate industry and granted new shelf space to many new startups.

“Never in my wildest dreams would I see this much interest,” says Karolina Lavagnino, festival founder and marketing and sales manager for the Ashland Springs Hotel, the festival’s venue. “We had 14 vendors the first year, last year there were more than 40.” The number of festival goers, many of them out-of-town visitors for this three-day event, has also risen from about 300 to 1,500 last year.

“It’s been wonderful, I’ve seen partnerships build because of the festival, products created,” says Lavagnino. “For example, Rising Sun Farms. They created a chocolate cheese torta that never existed before, created for the festival then I would see it in the stores. The blue cheese truffle that Lillie Belle Farms created with the Rogue Creamery, created for the festival, now it’s a popular confection.”

To create that truffle, says Jeff Shepherd, owner of Lillie Belle Farms Artisan

Chocolates, “we experimented with every different chocolate that I had at my disposal and combinations and every one of their cheeses.” Recalling the process of getting to the final product, Shepherd laughs. “It was hit or miss, making different batches, trying different combinations, trying different ratios. I made some of the worst truffles on the planet. It was a grueling experimentation process.”

Shepherd started Lillie Belle Farms not long before the first Oregon Chocolate Festival and has participated in every one. His Central Point business has become an international success: his signature product, Lavender Sea Salt Caramel, won a silver medal at last year’s International Chocolate Awards in London. Martha Stewart Living purchased well over a hundred pounds of the caramels as a corporate gift one year, and a few years later, Oprah listed them on her website as a Christmas gift suggestion.

As to which of his 100+ products he’ll bring to this year’s festival, Shepherd only hints. “We hardly take any truffles to shows any more because people are buying bars. So maybe there’s a trend in bars.”

The 10th annual event begins on Friday evening, March 7, with a chocolate-themed

First Friday Artwalk in downtown Ashland. Many local retailers will feature chocolate among the hors d’oeuvres they offer to the artgoing public that evening. Also on Friday

is the Chocolate Makers’ Dinner at Larks, the Ashland Springs’ restaurant.

The main event on Saturday and Sunday is the vendor display area—with plenty of samples and an opportunity to chat with the chocolatiers. There will also be a candy-making

workshop for kids at ScienceWorks, chocolate/wine pairings at Enoteca Wine Bar, a baking class at Deux Chats Bakers, tastings at Harry & David, chocolate body treatments at Waterstone Spa, chocolate facials at Lithia Springs Resort, and more.

The Chocolate Makers’ Dinner is a four-course meal featuring chocolate-infused dishes designed specifically for this year’s event.

“This is the most challenging menu we write every year, because classically, chocolate is not served with a lot of savory dishes. You look for combinations, like beets work really well with bittersweet chocolate,” explains Damon Jones, Executive Chef for Lark’s who oversees the production of the dinner. “We’re looking for how to fit the chocolate in there to accentuate the dish.”

“  
With more than 40  
vendors at last year’s  
festival, a winner had to  
be different just to be  
noticed.”



It's not a stand-alone feature, it's just a hint."

A dinner for 140 people presents challenges of its own, but the pairings are created in a brainstorming session with four or five chefs. This year's signature dish is "grilled lamb loin with mint-chocolate-porter demi-glace, roasted garlic carrot puree & Yukon potato frites."

Like most festivals, the Oregon Chocolate Festival is also a competition. In addition to "Best in Show," the festival's three judges select winners in six categories. The judges decide by consensus, a task made difficult by the growth in both quantity and quality of the entries.



Susannah Bahaar creates chocolate-themed lotions and creams out of her Applegate Valley, OR home.

"I'm looking for something that's unique but also something that's—I guess I'll use the term 'delivers on flavor,'" says Charlie Douglass, a returning judge whose day job is chocolatier for Harry & David. "How do the flavors unfold, how do they present themselves in the product? Are they harmonious—which is pretty much what I'm looking for. Sometimes it's nice to have a finishing flavor that everything wraps up to."

Though there is plenty of science in chocolate making, the art is in assembling all the pieces for a variety of effects. "Is it balanced?" asks Douglass. "Does it really say what it is? When you eat it, do you need to search for it? Or do you go, 'that's this!' And/or does it have any surprises? Sometimes they do."

The surprise could be in the timing of unfolding flavors, or the contrast between sweet and salty, citrus and spicy. Says Douglass, "sometimes surprise is not so good. Maybe there's some strange flavor note that is legitimate but it doesn't really fit or sometimes it's an interplay between flavors that's really strange, but of course in the food world the opposite could be true: there's an interplay that's really wonderful."

With more than 40 vendors at last year's festival, a winner had to be different just to be noticed. And after hours of tasting, "they all start to seem similar," says Sarah Lemon, another of last year's three judges. Lemon is Food Editor for the *Mail Tribune*. Thinking back on last year's competition, one item that has not melted in her memory with the others was a chocolate-stuffed pretzel bread, the winner in the baked goods category. "It was just off the hook it sounds so weird ... salt has become a big thing in chocolates, there's a ton of things with sea salt—salted caramels, to pair this salted pretzel bread, that's what stood out in *my* mind." The pretzel, made by Sunstone Artisan Bakery, also ended up with Honorable Mention for Best in Show.

Other unusual pairings of ingredients that ended with an award include the Cleopatra Truffle from Sweet Thang Chocolates, a morsel that Lemon recalled "had pomegranate oil and apricot jam with toasted pistachios on top." Pairing spicy ingredients with chocolate is a worldwide chocolate industry trend that grabbed the attention of last year's judges. Melting Pot's Jalapeño Toffee won the Best Chocolate Candy category, and the fruit/spicy pairing in Raw Unbaked's Orange Rawbaño Truffle won Best Raw Chocolate product.

"What I've noticed that's gotten big in the past couple of years is raw chocolate," says Lemon. "A lot of people are into raw foods."

Raw chocolate has grown so quickly that it was only a few years ago that it was given its own category in the competition, even though raw can take a variety of finished forms that could also fit into existing categories. Fortunately, says judge Charlie Douglass, "the one category that keeps getting better is the raw chocolate category. That's where the beans are not roasted so that there's a different flavor profile. But some of the early years of those products weren't nearly as good as some of the later years."

The popularity of raw chocolate is due in large part to the touted health benefits of raw cacao powder. High in flavinols, raw

## The origin of chocolate

The cacao bean, from which chocolate is made, was known to the Aztecs at least 2,000 years ago, perhaps twice as long as that. It was originally consumed as an unsweetened beverage, and considered so valuable it was used as a currency. Aztecs thought the cacao bean had magical qualities and used them in many sacred rituals. Spanish conquistadors were introduced to cacao by the Aztecs, but it wasn't popular in Europe until honey or sugar was added. It remained a beverage of the wealthy until the industrial revolution. In 1828, a Dutch chemist invented cocoa powder, the first mass-produced chocolate product. In 1847, Joseph Fry invented the first chocolate bar using Dutch cocoa.

cacao rates extremely high as an antioxidant—almost four times as much as goji berries of the same weight. And while dark chocolate can also have positive health benefits if eaten in small quantities, the benefits decrease as other ingredients are added, like high fructose corn syrup. Several studies have found dark chocolate and its antioxidant qualities as lowering the risk of cancer, though that view has not reached consensus in the medical establishment.

Cacao is a stimulant, acting in a similar way as coffee, though at a lower level. It would take 20 cups of hot chocolate to equal the amount of caffeine in a similar-sized cup of coffee. Cacao contains an additional type of pick-me-up: serotonin. This chemical is used in the brain to regulate sleep, appetite, and mood. It also serves as an anti-depressant, which is one reason we often reach for chocolate when we feel blue. One research study found that allowing chocolate to melt in the mouth increased feelings of passion more than kissing. This may explain why chocolate is a favorite gift for Valentine's Day.

In addition to using unroasted cacao bean, raw chocolate makers must limit their processing temperature to around 111 degrees. "Traditional chocolate is often heated to 140-160 degrees for one to three days," says Todd Bjornson, owner of the Ashland-based Zorba's Chocolates. Because raw chocolate is made by mixing the cacao powder, cacao butter, and sweetener rather than purchasing ready-made chocolate, an extra step must be taken to tempering the chocolate. In the tempering process, seed crystals



are formed, which gives the finished chocolate its characteristic texture.

It's not only the labor, but the raw materials that lead to the high price tag for raw chocolate. "(It's) eight or nine dollars a pound just for the raw materials. Organic raw chocolate costs probably two to three times as much as plain old chocolate," Bjornson adds.

With the extraordinary growth of the Southern Oregon wine industry during the past decade, it should come as no surprise that wine/chocolate pairings have become popular both as a special event at the festival and with vendors. Last year's Best In Show award went to Smitten Artisan Truffles, whose signature chocolate at the festival—calamansi and creme honey truffle, with Philippine limes—has a wine pedigree.

"It started when I wanted to make a chocolate that paired well with Methven 2010 Chardonnay on Valentine's of 2012," explains Vanessa Holden, owner of the Portland-based company. "I wanted to make something that would pair with a drier Chardonnay, the fruit and acid in the wine really balanced it out nicely."

When Holden does her public wine/chocolate pairings, Pinot is her go-to wine, semisweet or bittersweet for the chocolate. "My interest lies in being able to find ingredients that will bring the wine to life without overpowering it," says Holden.

To that end, one of her most unique pairings was a 2011 Sémillon dessert wine paired with a passionfruit habañero truffle.

If you've been invited to a wine/chocolate pairing party, Holden recommends you bring "nothing too sweet, I also would not recommend milk chocolate because it has a different coating on the palate with the milk powder than a semisweet or bittersweet would, you also don't want to get too insane with spice or mint because anything like

that is really going to kill your palate, you want to be able to bring the wine to the forefront while still having something that plays nicely with it."

Another favorite wine of Holden's for chocolate pairings is a Grenache. Currently, she says, "I'm doing

a Grenache infusion right into the chocolate—talk about wine and chocolate pairing!"

Chocolate has uses beyond the gastronomic. Waterstone Spa will be offering several chocolate-themed facial and body treatments. Lithia Springs Resort will be holding a chocolate martini facial spa party. "Chocolate is so healthy for the skin," says Susannah Bahaar, one of last year's vendors who creates chocolate-themed lotions and creams out of her Applegate Valley home. Her top selling product is a white chocolate body butter. "White chocolate is also an incredible antioxidant," she says. "It's so wonderful to be able to rub the cacao butter directly on to your skin." Other ingredients

“Raw chocolate has grown so quickly that it was only a few years ago that it was given its own category in the competition.”

## Who eats chocolate?

Chocolate is an \$83 billion a year business, according to research firm "MarketsandMarkets," putting that industry above the Gross Domestic Product of more than 130 nations. Europeans eat half of the world's chocolate. Germans win the chocoholic prize: in 2008 their consumption averaged 25 pounds per person. Switzerland, United Kingdom, Norway, and Denmark rounded out the top five, with the U.S. taking 8th place with 11.2 pounds per person.

include vanilla and honey, arnica and St. John's wort.

Bahaar's other chocolate products include a chocolate lip gloss and a drinkable aphrodisiac she calls Love Potion #9. It contains nine ingredients, which include cocoa paste, port wine, ginseng, and is sweetened with honey. "Last year, a honeymoon couple came to my table and bought some," she adds.

Expect to see plenty of other non-traditional uses of chocolate, and unusual pairings of ingredients at this year's festival, be they the bacon-dipped truffles or ancho chile-flavored chocolate from last year's festival. It's also possible that a hot new product may make its debut in 2014.

Case in point: the Bend-based company, Sipping Dreams. "They make a chocolate bar that looks like a soap bar and you dump it in milk or water and it dissolves and you have hot chocolate to drink," says festival founder, Karolina Lavagnino. "They connected with one of our judges and she helped them go national. It was one of our success stories."

For more information on the Oregon Chocolate Festival, visit [www.ashland springshotel.com/oregon-chocolate-festival](http://www.ashland springshotel.com/oregon-chocolate-festival)

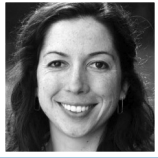
Daniel Newberry is a freelance writer living in the Applegate Valley. He would love to be a judge at next year's Oregon Chocolate Festival. Email him at [dnewberry@jeffnet.org](mailto:dnewberry@jeffnet.org)

Though there is plenty of science in chocolate making, the art is in assembling all the pieces for a variety of effects.



PHOTO: GEORGE RUBALOFF





## Green Light For Floating Wind Farm Off Southern Oregon Coast

A Seattle company that wants to build a floating wind farm off the shore of Southern Oregon got a green light from some high-ranking officials Wednesday.

Interior Secretary Sally Jewell, Oregon Gov. John Kitzhaber and Tommy Beaudreau, director of the Bureau of Ocean Energy Management, ushered in a new phase of development for Principle Power, Inc.

The 30-megawatt project would be sited 18 miles off the shore of Coos Bay in about 1,400 feet of water. One power cable would connect the turbines to shore.

The company is still at the starting line of a long permitting process, officials said, but it is now clear to submit formal plans to install five floating wind turbines within a 15-mile area.

“Here in the Pacific you have tremendous wind,” Jewell said. “I have flown kites myself on the Oregon coast, and it gets even windier as you get offshore.... This pioneering project would demonstrate floating wind turbine technology capable of tapping the rich wind energy resources in deep waters offshore Oregon.”

While other companies are working on offshore wind projects in the U.S., Jewell said, the Principle Power project would be the first offshore wind project on the West Coast and the first in the country to use floating turbine technology.

A similar project is operating off the shore of Portugal.

Kitzhaber said the project presents “a tremendous chance to demonstrate we can create economic activity and good, well-paying jobs that can’t be outsourced without sacrificing environmental stewardship.”

The U.S. Department of Energy awarded Principle Power \$4 million in funding to de-

velop the pilot project in 2012. The company submitted its request for an offshore commercial lease last year. Regulators invited public comment on the request and determined that no competitors have an interest in that lease area. Thus, the company is free to proceed with the permitting process.

Beaudreau said permitting the project “is going to take some time” — at least two years — though “there’s no set timeline.”

“It is an exciting day for this,” he said. “I’m very pleased to be rolling out renewable energy development on the West Coast as

we have been on the East Coast for several years now.”

The company met with stakeholders including commercial fishing groups before the announcement in Portland.

Brad Pettinger, director of the Oregon Trawl Commission, was among those at the meeting. He said he’s worried about the potential impacts the offshore wind farm might have on trawl fisheries, but he is going to work with the company to test out the technology.

“The company said all the right things,” Pettinger said. “We have some concerns. There are a lot of unknowns. So, let’s get one out there and see if it works.”

Kevin Banister, vice president of government affairs for Principle Power, said his company has been developing plans for the project for two years. The company met with commercial fishing groups during that time to choose a site with minimal impacts to fishing grounds — though it was a little farther offshore than the 10–15 miles the company had targeted.

“We deferred to them in siting the project,” he said.

Banister said building offshore turbines makes sense because there’s lots of wind and more room to accommodate ever larger turbines.

“There are outstanding wind resources offshore,” Banister said. “Every time you scale up, it becomes harder and harder to do it on land. The economies of scale really come into play.”

The company is reviewing potential impacts to species such as great whales and short-tailed albatross.

“We think this is going to be a pretty benign project,” he said.

The company is in discussions with developers of the Jordan Cove liquefied natural gas project, which might utilize the power from the offshore wind farm. Banister said he’s hoping the project will be up and running by 2017.

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Journalist and Ecotrope blogger, Cassandra Profita writes for EarthFix, a public media project of Oregon Public Broadcasting, Boise State Public Radio, Jefferson Public Radio, Idaho Public Television, KCTS 9 Seattle, KUOW Public Radio, Northwest Public Radio and Television, Southern Oregon Public Television, and Jefferson Public Radio.



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## First... The News

*Liam Moriarty*

Coming back to JPR after nearly nine years has been a happy challenge for me.

In some ways, it's been déjà vu all over again...

Last time I was in the JPR newsroom, I worked in the same studio and sat at the same desk as I do now. I'm working with a lot of the same people, too. And when I was moving back in, deep in one drawer I even found some old business cards of mine, from when I was JPR's News Director in 2002–2005.

But there are big differences, too.

For one thing, I've put on a lot of miles (and a few pounds) in the intervening years. I divided most of that time between reporting on the environment for Seattle-based NPR station KPLU and covering Europe from my home in France. While at KPLU, I received several fellowships to cover European issues, especially the environment, and traveled a number of times to the continent to see what the European Union was doing about climate change, recycling, transportation, toxic chemicals and more.

But when JPR Executive Director Paul Westhelle asked me if I'd come back to southern Oregon to help re-establish JPR's regional news coverage, I jumped at the chance. And that's the biggest difference for me this time—the chance to help transform JPR's reporting of the issues and events that most impact JPR listeners.

When I was here last, my main task was to produce *The Jefferson Daily*. Many of you may remember *The Daily*; it was a half-hour regional news magazine that aired every weekday afternoon next to *All Things Considered on NPR*. Aided by a stalwart and often-shifting crew of students and community volunteers, I put *The Daily* on the air each weekday afternoon, bringing news from around the region to JPR listeners.

In 2008, *The Daily* was cancelled. Since then, there's been no one at JPR des-

ignated to produce regional news.

Since my return in mid-October, I've been reconnecting to the region; getting the pulse of what's happening now and what's most important and interesting to JPR's diverse and far-flung listeners.

These days, my particular piece of the JPR news puzzle is to make sure there's quality local and regional news reports in what we call the "C segment" of *Morning Edition*. That's the three-and-a-half to five-and-a-half-minute slot immediately following the NPR network newscast at 7:30 a.m. Since the end of our fall pledge drive in late October, JPR listeners have been hearing produced news features on issues and events from not only the State of Jefferson, but around the Pacific Northwest as well.

Just a few examples: I've reported on the problematic Cover Oregon health care insurance program; I've put an announced Northwest climate action plan into historical perspective; I've looked at how this dry winter is affecting the regional ski and outdoor recreation industry; I've examined how the continued decline of the spotted owl has led wildlife managers to shoot a competing owl species.

But I've also focused closer to home. I took listeners along with volunteers as they picked up donated groceries for the Ashland Food Project. I've looked at the social and political trends that after 50 years have the League of Women Voters chapter in Klamath Fall on the brink of closure. I've examined local efforts to rein in the environmental damage being done by unregulated marijuana cultivation in northern California's Green Triangle.

I've even covered kitchen table issues such as the spiraling cost of child care and the potential dangers lurking in your antibacterial hand soap.

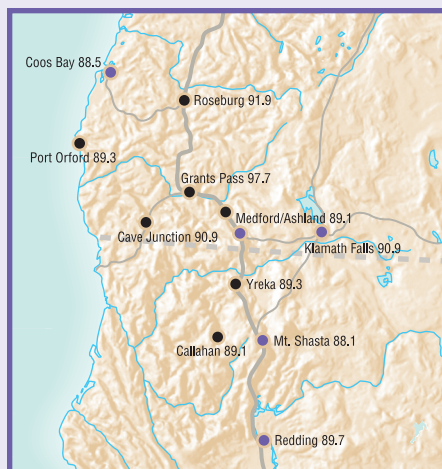
When I'm not working on my own reports, I scan the output of public radio stations across the Northwest, bringing you features by talented reporters from around the region. By the same token, stations in



# PROGRAM GUIDE

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5:00am Morning Edition  
9:00am Open Air  
3:00pm Q  
4:00pm All Things Considered  
6:00pm World Café  
8:00pm Undercurrents  
(Modulation Fridays 8–10pm)  
3:00am World Café

### Saturday

5:00am Weekend Edition  
10:00am Wait Wait... Don't Tell Me!  
11:00am Car Talk  
12:00pm Radiolab  
1:00pm Q the Music  
2:00pm E-Town  
3:00pm Mountain Stage  
5:00pm All Things Considered

6:00pm American Rhythm  
8:00pm Live Wire!  
9:00pm The Retro Lounge  
10:00pm Late Night Blues  
12:00am Undercurrents

### Sunday

5:00am Weekend Edition  
9:00am The Splendid Table  
10:00am This American Life  
11:00am The Moth Radio Hour  
12:00pm Jazz Sunday  
2:00pm American Routes  
4:00pm TED Radio Hour  
5:00pm All Things Considered  
6:00pm The Folk Show  
9:00pm Folk Alley  
11:00pm Mountain Stage  
1:00am Undercurrents

Oregon, Washington and Idaho have picked up much of my work and shared it with their listeners.

Right now, for a variety of technical reasons, we're airing these reports only in the 7:33 *Morning Edition* slot on JPR's *Rhythm and News* service. As we build our collaborative relationships with the region's other NPR stations (and work out some of those technical challenges), we'll move toward expanding into other time slots in *Morning Edition*, and perhaps *All Things Considered*, as well (of course, you can always find all our reports online at [ijpr.org](http://ijpr.org)).

In the meanwhile, we hope you've been enjoying JPR's newly-expanded regional news coverage. If you haven't had a chance to hear it yet, tune in to *Morning Edition* and check it out. I'd love to hear what you think and I'd be open to any suggestions for subjects to cover.

You can reach me at [morianty@sou.edu](mailto:morianty@sou.edu). Happy listening. It's great to be back!

Liam Moriarty has been covering news in the Pacific Northwest for nearly 20 years. After covering the environment in Seattle, then reporting on European issues from France, he's returned to JPR, turning his talents to covering the stories that are important to the people of this very special region.

## Film Festival

From page 8

nominated animated feature, *Ernest & Celestine*. A curious and surprisingly open-minded mouse, Celestine, befriends Ernest, a down on his luck bear. The two take an immediate liking to each other in this charming, playful and beautifully animated film. Featuring Forest Whitaker, Lauren Bacall, Paul Giamatti, and William H. Macy, it will enchant audiences of all ages.

**The Free Locals Only Programs** highlights the work of our talented local area filmmakers such as artist Bruce Bayard whose film *Elegies*, is a unique personal narrative about mourning, loss, and life passages. Featuring documentaries and shorts, as well as winners from the *Launch Regional Student Film Competition*, the *Locals Only* programs screen during the festival at the Varsity Theatre and the Ashland Street Cinema.

Question-and-answer sessions with attending filmmakers follow many of the screenings. Free *TalkBack* panel discussions will be held with filmmakers of all genres discussing their craft at the Ashland Springs Hotel on Friday, Saturday and Sunday mornings at 10am. Audiences also have

the opportunity to mingle with filmmakers and chat about their favorite festival moments with other film-goers over a late-night drink at the AfterLounge hosted by a different restaurant every night.

Tickets for Festival films and events are available online at [ashlandfilm.org](http://ashlandfilm.org), thanks to founding sponsor Project A, and at the festival Box Office located on the Plaza in Ashland beginning March 10 for members and March 16 for the general public through April 2, and at the Varsity Theatre April 3–7. **A full schedule of festival films will be available March 5 at [ashlandfilm.org](http://ashlandfilm.org).**

### Ashland Independent Film Festival: A Community Collaboration

*The non-profit Ashland Independent Film Festival is made possible through the support of generous grantors, local businesses, and individual members, ticket buyers and community volunteers. For more information about how you can support their year-round programming activities, visit [www.ashlandfilm.org](http://www.ashlandfilm.org).*

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**KLDD 91.9 FM**  
MT. SHASTA

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

5:00am Weekend Edition  
8:00am First Concert  
10:00am Metropolitan Opera  
2:00pm Played in Oregon  
3:00pm Car Talk  
4:00pm All Things Considered

5:00pm New York Philharmonic  
7:00pm State Farm Music Hall

## Sunday

5:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
2:00pm Performance Today Weekend  
4:00pm All Things Considered  
5:00pm Chicago Symphony Orchestra  
7:00pm Keeping Score  
8:00pm State Farm Music Hall

## Translators

Bandon 91.7	Coquille 88.1	Lakeview 89.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Langlois, Sixes 91.3	Redding 90.9
Brookings 91.1	Crescent City 91.1	LaPine, Beaver Marsh 89.1	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.



PHOTO: KEN HOWARD/METROPOLITAN OPERA

Diana Damrau sings Amina in Bellini's *La Sonnambula*.

## First Concert

Mar 3	M	Torroba*: <i>Castillos de España</i>
Mar 4	T	Strauss: Horn Concerto No. 1
Mar 5	W	Villa-Lobos*: <i>Bachianas Brasileiras No. 4</i>
Mar 6	T	Liszt: <i>Grand Concert Fantasy on "La Sonnambula"</i>
Mar 7	F	Tchaikovsky: <i>Nutcracker Suite</i>
Mar 10	M	Honegger*: Concertino for Piano and Orchestra
Mar 11	T	Haydn: Symphony No. 92
Mar 12	W	Arne*: Piano Concerto in A major
Mar 13	T	Wagner: <i>Overture and Venusburg Music from "Tannhäuser"</i>
Mar 14	F	Telemann*: Overture in D major
Mar 17	M	Moscheles: <i>Recollections of Ireland</i>
Mar 18	T	Schoenberg: <i>Transfigured Night</i>
Mar 19	W	Reger*: Cello Sonata
Mar 20	T	Rachmaninoff: <i>The Rock</i>
Mar 21	F	Bach: <i>Brandenburg Concerto No. 1</i>
Mar 24	M	Mozart: Piano Concerto No. 15
Mar 25	T	Hasse*: <i>Salve Regina in E flat major</i>
Mar 26	W	Bridge: <i>Enter Spring</i>
Mar 27	T	d'Indy*: <i>Souvenirs</i>
Mar 28	F	Chopin: <i>Andante Spianato and Grande Polonaise</i>

Mar 31 M Durante\*: Concerto in F minor

## Siskiyou Music Hall

Mar 3	M	Chopin*: Piano Concerto No. 2
Mar 4	T	Vivaldi*: <i>Gloria</i>
Mar 5	W	Foote*: Piano Trio No. 1
Mar 6	T	Villa-Lobos*: <i>The Unexpected</i>
Mar 7	F	Ravel*: Piano Trio in A minor
Mar 10	M	Rautavaara: Piano Concerto No. 2
Mar 11	T	Franck: Symphony in D minor
Mar 12	W	Schumann: Piano Quartet in E flat major
Mar 13	T	Sibelius: String Quartet "Voces Intimae"
Mar 14	F	Borresen: Violin Concerto in G major
Mar 17	M	Field: Piano Concerto No. 3
Mar 18	T	Rimsky-Korsakov*: Symphony No. 1
Mar 19	W	Beethoven: Piano Concerto No. 3
Mar 20	T	Spohr: String Quintet No. 6
Mar 21	F	Bach*: <i>The Goldberg Variations</i>
Mar 24	M	Tor Aulin: Violin Concerto No. 3
Mar 25	T	Bartok*: <i>The Wooden Prince</i>
Mar 26	W	Mendelssohn: Piano Trio in D minor
Mar 27	T	Grofe*: <i>Grand Canyon Suite</i>
Mar 28	F	Weber: Clarinet Quintet in B flat major
Mar 31	M	Haydn*: Symphony No. 104, "London"



● **AM Transmitters** provide extended regional service.

● **FM Transmitter**

● **FM Translators** provide low-powered local service.

### Stations

**KSIK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYK AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE/EUREKA

**KJPR AM 1330**  
SHASTA LAKE CITY/REDDING

### Translators

Klamath Falls  
90.5 FM  
91.9 FM

### Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am The Takeaway  
11:00am Here & Now  
1:00pm The World  
2:00pm To the Point  
3:00pm Fresh Air  
4:00pm On Point  
6:00pm Fresh Air (repeat)  
7:00pm As It Happens  
8:00pm The Jefferson Exchange (repeat of 8am broadcast)  
10:00pm BBC World Service

### Saturday

5:00am BBC World Service  
8:00am World Link  
9:00am Day 6  
10:00am Living On Earth  
11:00am Science Friday  
1:00pm West Coast Live  
3:00pm A Prairie Home Companion  
5:00pm To the Best of Our Knowledge  
7:00pm BBC World Service

### Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am TED Radio Hour  
11:00am On The Media  
12:00pm A Prairie Home Companion  
2:00pm Backstory  
3:00pm Le Show  
4:00pm Travel with Rick Steves  
5:00pm This American Life  
6:00pm Fresh Air Weekend  
7:00pm BBC World Service

## Metropolitan Opera

March 1 - **Prince Igor** by Alexander Borodin  
Gianandrea Noseda, conductor; Oksana Dyka, Anita Rachvelishvili, Sergey Semishkur, Ildar Abdrazakov, Mikhail Petrenko, Štefan Kocán

March 8 - **The Enchanted Island** by Handel, Rameau, Vivaldi & others  
Patrick Summers, conductor; Danielle de Niese, Andriana Chuchman, Susan Graham, David Daniels, Anthony Roth Costanzo, Plácido Domingo, Luca Pisoni

March 15 - **Werther** by Jules Massenet  
Alain Altinoglu, conductor; Lisette Oropesa, Sophie Koch, Jonas Kaufmann, David Bizic, Jonathan Summers

March 22 - **Wozzeck** by Alban Berg  
James Levine, conductor; Deborah Voigt, Simon O'Neill, Peter Hoare, Thomas Hampson, Clive Bayley

March 29 - **La Sonnambula** by Vincenzo Bellini  
Marco Armiliato, conductor; Diana Damrau, Javier Camarena, Michele Pertusi



PHOTO: KEN HOWARD/METROPOLITAN OPERA

Plácido Domingo as Neptune, King of the Seas, in the Baroque pastiche *The Enchanted Island*.



For more information about arts events,  
visit our online Events Calendar  
at [www.ijpr.org](http://www.ijpr.org).

# ARTSCENE

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd.,  
Ashland, OR 97520 or to [jprartscene@gmail.com](mailto:jprartscene@gmail.com)  
**March 15 is the deadline for the May issue.**

## ROGUE VALLEY

### Theater

#### ◆ Oregon Shakespeare Festival 2014:

In the Angus Bowmer Theatre

- *The Tempest* thru Nov 2
- *The Cocoanuts* thru Nov 2
- *The Sign in Sidney Brustein's Window* thru Jul 3

In the Thomas Theatre

- *The Comedy of Errors* thru Nov 2
- *Water by the Spoonful* Mar 26–Nov 2

Check the Box Office for information on Backstage tours, Festival Noons, lectures, and other events. Located at 15 S. Pioneer St., Ashland. (541)482-4331 / 1(800)219-8161 [www.osfashland.org](http://www.osfashland.org)

#### ◆ Craterian Performances presents:

- Teen Musical Theatre of Oregon: 25th Annual Putnam County Spelling Bee Mar 6-8
- Vocaldente Mar 14
- Rogue Valley Symphony – The Portland Cello Project Mar 15
- Next Stage Repertory: Collected Stories of Donald Margulies Mar 20-22
- PFX: The Pink Floyd Experience Mar 26

Except for Mar 8 matinee @ 2:00pm, all performances begin at 7:30 pm. Located at 23 S. Central Ave., Medford. (541)779-3000 [www.craterian.org](http://www.craterian.org)

◆ Oregon Cabaret Theatre presents *Double Trouble*, musical farce written by Bob & Jim Walton, thru Mar 30. Performances Thurs–Sun at 8 pm and Sun Brunch Matinees at 1 pm. First & Hargadine Sts., Ashland. (541)488-2902 [www.oregoncabaret.com/season.html](http://www.oregoncabaret.com/season.html)

◆ Southern Oregon University Department of Performing Arts/Theatre Arts presents *Charlie and the Chocolate Factory* by Richard R. George, based on Roald Dahl's novel, directed by Alina Cenal, thru Mar 9. Also, *Arms and the Man* by George Bernard Shaw, directed by Jackie Apodaca, thru Mar 9. Theatre Arts building on S. Mountain Ave., Ashland. (541)552-6348 [www.sou.edu/performingarts](http://www.sou.edu/performingarts)

◆ Camelot Theatre continues its presentation of *Driving Miss Daisy* thru Mar 2. Beginning March 19 and continuing thru Apr 20: *The Producers*, by Mel Brooks, based on the 1968 movie. Show times: Previews Wed & Thu 8 pm; Evenings Wed–Sun 8pm; Matinees Sundays at 2:00 pm. Located at Talent Ave. and Main St., Talent. (541)535-5250 [www.CamelotTheatre.org](http://www.CamelotTheatre.org)

◆ Randall Theatre Company presents *Same Time, Next Year*, a romantic comedy about two people, married to others, who meet for a romantic tryst once a year for two dozen years. Weekends beginning Mar 7 thru Mar 23, Sunday matinees at 1.00



Roseburg Community Concert Association presents PAVLO, a composer, guitarist and singer with a unique style and Mediterranean flavor.

pm, evening performances at 7.00pm. Randall Theatre Company, 10 3rd St. (Front & 3rd Streets), Medford, Oregon. (541) 632-3258. [www.randalltheatre.com](http://www.randalltheatre.com)

### Music

#### ◆ Southern Oregon University Dept. of Performing Arts/Music presents:

- SOU Percussion Ensembles and SOU Chamber Choir Tuesday, March 11, 7:30 p.m.
- Jefferson State Choral Coalition. Saturday, March 15, 3:00 p.m. & 7:30 p.m.
- The Southern Oregon Concert Band Thursday, March 20, 7:00 p.m.
- An Evening with Paula Cole, presented by The Gaia Project, Saturday, March 22, 7:30 p.m.



The Historic Rogue Theatre presents Ani DiFranco on March 1.

· Sara Gazarek in Concert, presented by The Gaia Project, Saturday, March 29, 7:30 p.m.

All performances in SOU Music Recital Hall on S. Mountain Ave., Ashland. (541)552-6348 [www.sou.edu/performingarts](http://www.sou.edu/performingarts)

◆ Brava! Opera Theatre presents Benjamin Britten's *The Turn of the Screw* Mar 6–8 at the Camelot Theatre in Talent. The fully staged opera will be performed in English and will feature a richly talented national cast of professional opera singers from across the country and instrumentalists. (541)261-5776 [www.bravaopera.com](http://www.bravaopera.com)

◆ St. Clair Productions presents 2 concerts and one workshop:

- Singer/Songwriter Antje Duvekot on Mar 6
- R. Carlos Nakai, Native American Flute with Will Clipman, percussion, on Mar 28
- Workshop: Awakening the Fire: Personal Transformation Through Music with R. Carlos Nakai & Will Clipman, Mar 29, 9 a.m.–11 a.m.

All shows except workshop begin at 8 pm at the Unitarian Fellowship, 87 4th St., Ashland. Tickets available online or at the Music Coop. (541)535-3562 [www.stclairvents.com](http://www.stclairvents.com)

◆ Chamber Music Concerts presents Concert V Quatuor Ebène

- Mar 7 at 7:30 pm Evening Series: Haydn, Bartók, and Schumann
- Mar 8 at 3:00 pm Matinee Series: Mozart, Mendelssohn, Jazz Selections

Pre-Concert Lectures one hour before every performance in the SOU Choir Rm. All performances So. Oregon University Music Recital Hall, Ashland. (541)552-6154 [www.ChamberMusicConcerts.org](http://www.ChamberMusicConcerts.org)

◆ The Historic Rogue Theatre presents *Ani DiFranco* on Mar 1, and *Leo Kottke* in concert on Mar 20. All shows at 8:00pm. Located at 143 SE H St., Grants Pass. (541)471-1316 [www.roguetheatre.musictoday.com](http://www.roguetheatre.musictoday.com)

◆ The Siskiyou Music Project presents 4 concerts:

- Geoffrey Keezer ~ Heart of the Piano, Solo Performance, Mar 1, 7pm at the Artistic Piano Studio Gallery, Medford
- Jennifer Scott & Rene Worst ~ Brasileira with special guest Ed Dunsavage Mar 28, 7pm at Old Siskiyou Barn
- Bruce Forman and COWBOP, Mar 13, 7 p.m. Paschal Winery, Talent
- Pierre Bensusan, French Fingerstyle Guitarist, Mar 17, 7pm, Paschal Winery in Talent.

Call (541)488-3869 [www.siskiyoumusicproject.com](http://www.siskiyoumusicproject.com)

◆ Southern Oregon Chapter of the American Guild of Organists will present a recital in memory of long-time member Bob Bullwinkler, Mar 16, 3pm at First Presbyterian Church, Ashland (corner Siskiyou and Walker). The concert is free and a reception will follow. For more information please contact Peggy Evans at 541-482-3075





Chautauqua Poets & Writers present Inaugural Poet Richard Blanco.



The Historic Cascade Theatre Performance Series presents Michael McDonald.



Chamber Music Concerts presents Quatuor Ebène.

◆ Rogue Valley Symphony presents Masterworks Series – Concert IV

- Mar 1 at 7:30 pm at Craterian Theatre, Medford
- Mar 2 at 3:00 pm at Grants Pass Center for Performing Arts

Featuring Schubert: Symphony No. 3; Stravinsky: Symphonies of Wind Instruments; Tchaikovsky: Piano Concerto No. 1, Alexander Tutunov, piano. Conductor Martin Majkut will give a free concert talk one hour before each performance. RVS Box Office: 1250 Siskiyou Blvd., Ashland. (541)552-6354 [www.rvsymphony.org](http://www.rvsymphony.org)

### Exhibitions

◆ Schneider Museum of Art continues its presentation *Home: Shelter and Habitat in Contemporary Art* thru Mar 15, which includes works of sculpture, photography, mixed media, and paint. The museum is located on the campus of SOU near the corner of Siskiyou Blvd. and Indiana St., Ashland. (541)552-6245 [www.sou.edu/sma/upcoming.html](http://www.sou.edu/sma/upcoming.html)

◆ Rogue Gallery & Art Center continues its presentation in the Main Gallery works of RCC Faculty thru Mar 21. The Berryman Gallery features the works of Cammy Davis Feb thru Mar. with a Reception Mar 21. Call regarding classes. Located at 40 S. Bartlett St., Medford. (541)772-8118 [www.roguegallery.org](http://www.roguegallery.org)

◆ Wiseman Gallery presents works of Carol Radsprecher, “Playing Around” medium: acrylic and ink, Mar 4 thru Apr 4. Located on the Redwood Campus of Rogue Comm. College in Grants Pass. (541)956-7241 [www.roguecc.edu/galleries/wiseman](http://www.roguecc.edu/galleries/wiseman)

◆ FireHouse Gallery presents works of Karen Stinnett “Small Prints Retrospective 1980–2012” medium: etching, thru Mar 22. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 [www.roguecc.edu/galleries/firehouse](http://www.roguecc.edu/galleries/firehouse)

◆ Grants Pass Museum of Art continues its monthly:

- First Friday on Mar 7 from 5–9 pm
- Life Drawing on Mar 12 from 7–9 pm
- Second Friday Poetry on Mar 14 from 7–9 pm
- “Jurors’ Choice” 2013 Rogue Valley Biennial Jurors’ 3 Favorites Feb 19–Mar 28

Located at 229 SW G St., Grants Pass. (541)479-3290 [www.gpmuseum.com](http://www.gpmuseum.com)



Siskiyou Music Project welcomes Bebop guitar master Bruce Forman and CowBop to southern Oregon.

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5–8 pm. (541)488-8430 [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford from 5–8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. [www.visitmedford.org/index-artwalk.html](http://www.visitmedford.org/index-artwalk.html)

### Other Events

◆ Chautauqua Poets & Writers present Inaugural Poet Richard Blanco, Monday, Mar 3 at the Mountain Avenue Theatre, 201 S. Mountain Avenue, Ashland. Tickets at Bloomsbury Books and Bookwagon Books in Ashland or call (541)482-3632. [www.chatauquawriters.org](http://www.chatauquawriters.org)

◆ 38th Annual 4th of July Run – Logo Design Contest is open for submissions. Ashland Parks & Recreation is looking for an artist to design the logo for the 4th of July Run. Submissions are due



Wiseman Gallery in Grants Pass presents the work of Carol Radsprecher.

no later than Mon Mar 3, 2014. For guidelines, additional information and to see logos from events past, please visit [www.ashland.or.us/JulyRun](http://www.ashland.or.us/JulyRun)

## OREGON AND REDWOOD COAST

### Theater

◆ Mendocino Theatre Company presents “Other Desert Cities” by Jon Robin Baitz, and directed by Bob Cohen, thru Apr 6. Located at 45200 Little Lake St., Mendocino. (707)937-4477 [www.mendocinotheatre.org](http://www.mendocinotheatre.org)

### Music

◆ Mildred Hill Concerts presents Kevin Carr and his son Daniel “Searching for True Gold” stories and folk tunes from around the world on bagpipes, fiddle and guitar, March 1, 2014, 7 pm at Zion Church, 2015 Washington Port Orford (541) 332-9002

◆ Pistol River Concert Association presents *The Lowest Pair* singers and banjo pickers Kendl Winter and Palmer T. Lee in concert Mar 8 at 8 pm. Located at 24194 Carpentryville Rd., Pistol River. (541)247-2848 [www.pistolriver.com](http://www.pistolriver.com)

◆ Friends of Music present *Adam LaMotte* and the Orchestra on Mar 30. Call for time and tickets. Seventh Day Adventist Church, 102 Park Ave., Brookings. (541)469-7625 [www.brookingsharborfriendsofmusic.com](http://www.brookingsharborfriendsofmusic.com)

CONTINUED ON NEXT PAGE



# Artscene *From p. 29*

## Exhibitions

◆ Humboldt Arts Council and the Morris Graves Museum present the following:

- Jessica McCambly: The Gentle Act of Disappearing thru April 20
- Michel Martineau: The Inversion of the Worlds \L'inversion des mondes thru April 6
- Christopher Troutman: Dividing Time through April 20

The Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0240 [www.humboldtarts.org](http://www.humboldtarts.org)

◆ Coos Art Museum continues its presentation of the permanent exhibitions and classes. For more information contact: Coos Art Museum located at 235 Anderson Ave., Coos Bay. (541)267-3901 [www.coosart.org](http://www.coosart.org)

◆ Trinidad Museum presents Lee Taylor Walashek's Landscape Paintings and J. Goldsborough Bruff Sketches thru Spring 2014. Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court at Patrick's Point Dr., Trinidad, CA. (707)677-3883 [www.trinidadmuseum.org](http://www.trinidadmuseum.org)

## ROSEBURG/EUGENE

### Theater

◆ Umpqua Community College Fine Arts Theatre Dept. presents the Oregon One-Act Festival on Mar 15. Centerstage Theatre on the campus of UCC, 1140 Umpqua College Rd., Roseburg. (541)440-7700 [www.riverhawk-web.com/events/calendars/fine-arts-events/](http://www.riverhawk-web.com/events/calendars/fine-arts-events/)

### Music

◆ Roseburg Community Concert Association presents *PAVLO*, a hot, sizzling composer, guitarist and singer with a unique style and Mediterranean flavor. Mar 18, 7pm on the Umpqua Community College Stage. For more information, visit the RCCA web site: [www.roseburgcommunityconcerts.org](http://www.roseburgcommunityconcerts.org) or call: 541-672-3347.

Umpqua Community College Music Dept. presents:

- Umpqua Chamber Orchestra and the UCC Chamber Choir, Mar 4, 7:30 pm,
- First Presbyterian Church
- Umpqua Singers 7:30 pm Mar 10, Centerstage Theatre on the campus of UCC

(541)440-4693 <http://riverhawk-web.com/events/calendars/fine-arts-events/>

◆ Historic McDonald Theatre presents The electronica band EOTO featuring Michael Travis & Jason Hann of String Cheese Incident; Acorn Project; and YAMN will open the concert on Mar 7. Doors open at 7 pm & show starts at 8 pm. Located at 1010 Willamette St., Downtown Eugene. 1(800)992-8499 [www.mcdonaldtheatre.com](http://www.mcdonaldtheatre.com)

### Exhibitions

◆ The Art Gallery at Umpqua Community College, located in the Whipple Fine Arts Bldg., presents UCC Faculty Showcase thru Mar 13. On the UCC campus, 1140 Umpqua College Rd., Roseburg.



Craterian Performances presents Vocaldente, an a cappella quintet from Hanover, Germany on March 14.

(541)440-4693 <http://riverhawk-web.com/events/calendars/fine-arts-events>

## NORTHERN CALIFORNIA

### Theater

◆ Riverfront Playhouse presents *Doubt, a parable* weekends to Mar 15 thru Apr 5. Showtimes: Fri and Sat 7:30 pm and Sun 2 pm. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 [www.riverfrontplayhouse.net](http://www.riverfrontplayhouse.net)

### Music

◆ The Historic Cascade Theatre Performance Series presents:

- Ailey II - Alvin Ailey American Dance Theatre on Mar 1
- Michael McDonald on Mar 7
- Elvin Bishop & James Cotton on Mar 13
- John Anderson & Tracy Lawrence on Mar 26
- *The Wizard of Oz* Mar 28 thru Apr 6

Located at 1733 Market St., Redding. (530)243-8877 [www.cascadetheatre.org](http://www.cascadetheatre.org)

### Exhibitions

◆ Liberty Arts dishes up a mélange of styles and media for its 6th Annual Members Show *Liberty Chowder* Located at 108 W. Miner St., Yreka. (530)842-0222 [www.libertyartsyreka.org](http://www.libertyartsyreka.org)

◆ Turtle Bay Exploration Park continues its presentation in the museum: *Good Dog: Art of Man's Best Friend* continues thru Apr 27. *Native Baskets from Northern California* presented thru Apr 20. *The Big Adventure* featured thru Apr 27. Turtle Bay is located at 844 Sundial Bridge Dr., Redding. 1(800)887-8532 [www.turtlebay.org](http://www.turtlebay.org)

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 [www.siskiyoucountyhistoricalsociety.org](http://www.siskiyoucountyhistoricalsociety.org)

## KLAMATH

### Theater

◆ The Linkville Players present *If the Shoe Fits A Special Adaptation of the Cinderella Story*, Mar 15 thru Apr 5. Fri and Sat at 7:30 pm; Sunday mati-



Craterian Performances presents PFX: The Pink Floyd Experience — a flawless recreation of the legendary songs that spanned decades in their appeal.

nee on Feb 2 at 2 pm. Located at 201 Main St., Klamath Falls. (541)205-4395, Ext. 3 [www.linkvilleplayers.org](http://www.linkvilleplayers.org)

◆ Ross Ragland Theater presents the following concerts and events:

- Two on Tap on Mar 15 at 7:30 pm
- Rhythm of the Dance on Mar 19 at 7:30 pm
- Missoula Children's Theatre presents *Blackbeard - The Pirate* on Mar 22 at 3 & 5:30pm

Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE [www.rrtheater.org](http://www.rrtheater.org)

### Music

◆ Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 [www.klamathblues.org](http://www.klamathblues.org)

### Exhibitions

◆ The Klamath Art Gallery presents "Feast for the Eyes-Like Nothing Else," Mixed Media Art, by Astrid "Dee" Clark and Barbara Turner, Mar 2-30. *Opening Reception: Sunday March 2, noon to 4 PM.* Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 [www.klamathartgallery.blogspot.com](http://www.klamathartgallery.blogspot.com)

◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. Located at 125 W. Main St., Klamath Falls. (541)882-9996 [favellmuseum@gmail.com](mailto:favellmuseum@gmail.com)



2014 Festival Art by Gabriel Mark Lipper



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April 3–7, 2014

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March 10: Members  
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[ashlandfilm.org](http://ashlandfilm.org)

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